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some of them as patterns foolish, some most magnificent. It is possible even that in the South Seas he may have drawn and colored most accurately, but of that we in the heart of a modern white civilization and living in the temperate zone are unable to judge—and so whether true or false we have to approach his Tahitian pictures as fairy tales. From this point of view, then, his work must be seen, and once the fact has been admitted it is possible to become aware of his performance in its true light.

His prints are exactly like his paintings, essentially the work of a decorator and colorist, and marvelously his woodcuts, although in black and white, seem to have even more of color than his paintings. His woodcuts, or at least those with which the writer is familiar, are planned as great mural paintings might be planned, their spaces are so important. This is something that has almost vanished from the modern print, and to find it in the old prints one must needs go back to the Italian *chiaroscuro* of the second quarter of the sixteenth century. The treatment of forms and the broad ignoring of minor and

decoratively unessential detail is something which a world habitually accustomed to the fine and gossamer play of the etching needle finds unusual and vaguely disquieting—but after all why should one ask that a woodcut look like an etching, or even for that matter like the wood engravings done under a microscope and over a photographic basis? Broad spaces of black, solid heavy blacks of a kind so difficult to print on an ordinary press that it has rarely been essayed, are relieved by flashes of white, flame-like in their effect, and both are welded together by half-tints, sometimes scratched in in lines made with a point or an abrasive, at others obtained by simply lowering the flat surface of the block. In the making of these blocks “sculpsit” meant literally what it says, and not the mere digging of lines in a flat plane. Of all the woodcuts ever made none are more natural, none more simply grown out of the nature of the medium and the tool, and none have had more of that curious richness of color which seems possible only in black and white.

W. M. I., JR.

(*To be continued in the August BULLETIN*)

NOTES

WASHINGTON'S FLAG. The Museum is placing on view in its armor gallery (H 7) an interesting flag which has recently been lent by the City of New York. This was carried at the inauguration of George Washington as First President of the United States as the regimental colors of the Second Regiment, First Brigade, N. Y. State Artillery. This national relic, it appears, came lately into the hands of the Art Commission of the City of New York, among the memorabilia in City Hall, together with documents relating to it: these showed that it had been in the possession of the City of New York since 1821, when with appropriate military ceremonies it had been placed in the care of the fathers of our city. It was then a beautiful affair, of garnet silk bearing the crest of the state, with panoply and device

—as a careful restoration shows us. But today it is tattered and fragmentary. None the less it touched the patriotic emotions of many people when it was lately returned to City Hall after its short sojourn at Governor's Island, where it had been framed by the banner expert, Chaplain E. B. Smith. Its return, in fact, on May 26, 1921, its centennial anniversary as the property of New York, was the occasion of an important civic ceremony. In front of the City Hall were ranked officers of the Army and the Navy, delegates of patriotic societies, the highest city officials, and several thousand citizens, who saw United States troops march by as its guard of honor, the banner itself borne upon a gun-carriage, and who listened with keen attention to the speakers, including the Mayor and the President of the Museum as Chairman of the Art Commission.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

The flag now comes to the Metropolitan Museum as a temporary loan, to enable everyone to view more conveniently one of the few remaining mementos of Washing-

ton's sojourn in New York. It is exhibited appropriately near a case of American arms, including swords of Lafayette and of Lewis Morris.

LIST OF ACCESSIONS AND LOANS

JUNE, 1921

CLASS	OBJECT	SOURCE
ARMS AND ARMOR (Wing H, Rooms 5, 8, 9)	Shoulder guards (2), XV cent.; leg pieces (2) and saddle iron, XVI cent.,—Italian; sollerets (2) in chain mail with Maximilian toe caps; saddle iron, German, XVI cent.; chamfrons (2), Turkish, XVI–XVII cent.	Purchase.
MEDALS, PLAQUES, ETC.	*Gold plaque, Chinese, T'ang dyn.	Purchase.
PAINTINGS	†Child's head, by Abbott H. Thayer.	Purchase.
SCULPTURE	†Marble statue, Angel with Lion and Ox, attrib. to Giovanni Pisano, Italian (Tuscan School), early XIV cent.	Purchase.
TEXTILES	*Handkerchief with monogram of Marie Antoinette and Leopold II, Belgian, abt. 1832.	Purchase.
COSTUMES	*Chasuble, English, end of XV cent.	Purchase.
ANTIQUITIES—CLASSICAL	*Bronze bull, votive figure, axe-heads (2), chisels (2), and spear-head, Late Minoan I–III periods.	Lent by Richard B. Seager.
ARMS AND ARMOR (Wing H, Room 7)	Banner, The Washington Flag, American, late XVIII cent.	Lent by the City of New York, through the Art Commission.
METALWORK (Wing H, Room 22)	Collection (53 pieces) of hinges, door knockers, staples, and nails, American, XVIII cent.	Lent by Alexander McMillan Welch.
(Wing H, Room 22)	Collection (27 pieces) of andirons, door knockers, tongs, holders, and escutcheons, American, XVIII cent.	Lent by W. Gedney Beatty.
PAINTINGS (Wing E, Room 9)	Paintings (8), Chinese, 915–1200 A. D.	Lent by Ellis G. Seymour.
	*Portraits (3), American, XVIII cent.	Lent by Mrs. Eleanor Swift.
	*Madonna and Child, by Boccaccio Boccacini; Saint Barbara, by Il Francia; Madonna and Child, by Bellini; Madonna and Child, by Gianpietrino; Madonna and Child, by Tiepolo; Portrait of a Young Man, by Bronzino; Portrait of a Young Man, by Lorenzo di Credi; Portraits (3), by Moroni; Portrait of Titus, by Rembrandt; Madonna and Child, by Murillo; Portrait of a Lady, by Nattier; Portrait of a Lady, by Vestier.	Lent by Charles Chauncey Stillman.
SCULPTURE	*Bronze fountain, Duck Girl, by Edith Barretto Stevens Parsons, American, contemporary.	Lent by Mrs. Edith Barretto Stevens Parsons.

*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).